

# THE DIAL

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## BAYARD TAYLOR.\*

Bayard Taylor was a born poet. Poetry was the passion and delight of his life. It was on his accomplishment in this field that he wished his reputation to rest. He submitted patiently to a great deal of distasteful intellectual drudgery, and the most exhausting toil, that he might gain opportunity for the practice of the art to which he consecrated his life. It was as a handsome, daring, gifted youth, about whose name was an air of romance brought from adventures in strange lands and association with remote peoples, that the public for a long time were accustomed to think of him, and not as an eager, passionate poet. It required years of the most serious devotion to letters, and extraordinary literary accomplishment, to fix the popular regard upon his truest self, his real genius. Before he died, however, he had the satisfaction of knowing that he was fast winning a new constituency—those who esteemed him for what he was, and not merely for what he had seen. After his return from his successful journey to Nubia, at the age of twenty-seven, he writes to George H. Boker: "I am known

to the public not as a poet, the only title I covet, but as one who succeeded in seeing Europe with little money; and the chief merits accorded to me are not passion and imagination, but strong legs and economical habits. Now this is truly humiliating." Almost every moment of leisure that he earned through a life crowded with pressing work, he devoted to the muse. His "Rhymes of Travel, Ballads and Poems," "Poems of the Orient," "The Poet's Journal," "Picture of St. John," the translation of "Faust" (which was equal in intellectual strain to the production of a long poem), "The Masque of the Gods," "Lars," "Prince Deukalion," and, added to these, his Phi Beta Kappa poem at Harvard, the Gettysburgh ode, the ode at the unveiling of Ward's statue of Shakspeare, ode for the centennial celebration of the Fourth of July, and others, show the versatility and opulence of his poetic production. The greatest of his poems, one of the great poems of this century, "Prince Deukalion," is known yet only to a small circle of readers, but I predict that it is destined to enduring fame.

Among the letters of the first volume of the present work are those that chronicle the affecting episode of his youthful attachment and bereavement. All through them breathe the highest aspirations for noble life and achievement. The literature of early love contains nothing more manly and womanly than these letters of Bayard Taylor and Mary Agnew. To this young lady he was betrothed while a youth, and he married her on her death-bed. She was a person of rare loveliness, and the hope of being united to her in wedlock was an unfailing inspiration and support to the poet during the severe struggles of his early career. His bereavement was excruciating, and the very consolation that his friends tendered him only aggravated his grief. But his fortitude and resignation were admirable. He plunged into travel again, and his long Egyptian journey proved most beneficial to his wounded heart and broken health. On returning to Cairo he writes to his friend Boker: "I have found a peace as new as it is grateful—a peace which does not reproach my love, while it takes away the bitterness of my sorrow. I felt its approaches as we do those of sleep, but cannot tell when nor how it descended upon me. I only know that I am changed; that the world looks bright and life cheerful; that the capacity of being happy is restored to me; that I look forward hopefully to the future; and, better than all, that no memory of the past is less sacred." About the

\* LIFE AND LETTERS OF BAYARD TAYLOR. Edited by Marie Hansen-Taylor and Horace E. Scudder. In two volumes. Boston: Houghton, Mifflin & Company.

same time, in a note to James T. Fields, he says: "Life again begins to look cheerful, and I have wholly recovered my perfect trust in God—that prop without which I was drifting so helplessly." This reference to his religious frame prompts the statement, from personal knowledge, of the high spiritual quality of Bayard Taylor's character. He lived in communion with the unseen universe. To him, God was the supreme verity. I never knew a man whose convictions of immortality were more positive and exultant.

Bayard Taylor's place in the world of letters naturally brought him into intimate relations with eminent characters at home and abroad. His frankness, sincerity, generous and noble spirit, and brilliant intellectual qualities, made him especially attractive in the highest circles. Many became deeply attached to him; and, of distinguished foreigners, none more ardently than Thackeray, who loved him as a brother. Thackeray was the fortunate possessor of Schiller's dress-sword, and this he bequeathed to Bayard Taylor as the friend most deserving of the interesting relic of the great poet.

Bayard Taylor's familiarity with German life and literature, as well as the esteem in which he was held in Fatherland, is well known; and one prime object of his ambition was to produce an adequate and authoritative life of Goethe. This project had been long formed; and important progress in the collection of materials for the work, and in the interpretation of the illustrious poet, had been made, when his appointment as American Minister to Germany was announced. Nothing could have been more opportune or more gratifying to his desires. While serving his country as its ambassador, he could, without any detriment to the public service, employ his leisure in perfecting his studies for his great work, on the ground where it was necessary they should be pursued. It is greatly to the credit of President Hayes, whose scholarly tastes and strong sympathies with elegant literature have never received the recognition they deserve, that in making the nomination of Bayard Taylor as Minister to the German Court, he had prominently in view the furtherance of his facilities for writing the life of Goethe, and that he assured him that if any relief from official cares that interfered with his undertaking was desired, it should be ungrudgingly afforded him. It was the privilege of the writer to dine privately with Taylor and his family the last evening but one before his departure for his mission; and the profound interest that he exhibited in prosecuting this literary undertaking will never be forgotten. While he expressed a proper sense of the unsought honor which had come to him, and the great responsibility attending it, his

keenest satisfaction consisted in the opportunity now afforded of soon carrying out the darling wish of his heart. Years before this, he had exchanged views with Carlyle about Goethe, at an interview which he described to me as peculiarly pleasant; and while in London, on his way to Berlin, he met Carlyle again, by appointment, for further conference concerning some knotty points in Goethe's history. This meeting was mutually agreeable, and the parting a touching one. In Paris, Taylor spent an evening with Victor Hugo, whose manner he found charming. Bismarck had desired and prophesied his appointment as American Minister, and his reception was most cordial at court and among the *litterati* of Germany; but in less than eight months after his arrival, the imperial wreath was laid upon his coffin, and the poet Auerbach gave expression to the universal grief at his death in tender and truthful eulogy beside his bier.

Bayard Taylor literally wore himself out by incessant toil. Giving himself hardly any relaxation even after the most strenuous and exhausting exertion, and trusting to a robust constitution inherited from vigorous and healthy parents (they celebrated their golden wedding sixteen years ago, and are still living), his life was an illustration of energetic and continuous mental occupation that has few parallels in literary history. Only two or three days after he had confessed to a friend that he was suffering excessive fatigue, and that he hardly knew how he had been kept for the year past from utterly breaking down, "he received one evening two thick volumes of Victor Hugo's 'La Légende des Siècles,' and the next evening delivered to the printer copy which fills eighteen pages of his posthumous volume of 'Essays and Literary Notes,' and contains five considerable poems," which are most admirable translations in the metre of the original. In the mean time, he also delivered one of his lectures in the course on German literature, in Chickering Hall. This pressure of strenuous toil for many successive years, added to the incessant excitement and effort attending many banquets and receptions just previous to his final departure from the country, laid the foundation of his fatal illness: his strong constitution finally succumbed to the preternatural strain.

In October, 1857, Bayard Taylor married Marie, daughter of Hansen, the eminent astronomer. The incident that led to their acquaintance is interesting. In his journey to Khartoum in 1852, he was accompanied by Mr. Bufe, a rich and cultivated citizen of Gotha, who became passionately attached to the young poet, and who extracted the promise from him that he would visit him in his German home.

It was on this visit that began his acquaintance with Marie, the niece of Mrs. Bufleb, which resulted in a perfect marriage. Mrs. Taylor was every way suited to be the poet's wife, uniting admirable domestic qualities with thorough intellectual cultivation and poetic sympathies. Her literary ability has ample illustration in the preparation of these volumes, in which she was ably assisted by Mr. Horace E. Scudder. In this handsomely-printed work, the salient points in Bayard Taylor's career are vividly sketched, and the selection and arrangement of the letters are excellent. In these letters his inner life has charming portraiture. As they refer to interesting incidents of his travels, describe his literary experiences, the motives and principles of his conduct, and are written in his lively and engaging style, they will be found very entertaining and stimulating by the sympathetic reader. Indeed, no one will read them without the conviction that the character of their writer was nobly serious and exalted; that he took satisfaction in no work or life that was not genuine and sincere; that he measured himself by the loftiest standards, and that the ends he sought were such as reflect lustre on his country and on human kind. It was truly a national bereavement that removed from the republic of letters and the service of the commonwealth this noble-hearted, pure-minded, enlightened patriot, and this true, gifted, and honored poet.

HORATIO N. POWERS.

#### HERBERT SPENCER AS A PROPHET OF SOCIETY.\*

The judgments which make up the body of the Synthetic Philosophy of Mr. Spencer are based upon a wide induction of the facts of experience; and, therefore, that treatise may with propriety be denominated an historical work: it constitutes a physiological, psychological, and biological history. In the little volume entitled "*The Man versus The State*," that eminent philosopher appears in a new rôle: that not only of critic of existing institutions—to which rôle he has not before been an entire stranger—but of prophet of their ultimate fate, and of that of society as affected by them. It need not be said that the new function is discharged with remarkable ability, or that, whether convinced or not, the reader is compelled to listen, as though to refuse to hear might be to invite calamity to his own household. Indeed, of all the social and political writings published since Aristotle, none

have been more worthy, from weight of reasoning and affluence of illustration, to arrest the attention of thoughtful men, than the four articles comprised in this volume. If they embody a critical estimate of present institutions and policies, and an attempt to forecast their future, they are not the rash speculations of an incompetent dreamer, but the mature judgments of a singularly lucid and powerful thinker, trained to accurate and patient observation, and bringing to his theme a wider and more sagacious induction than has ever before been applied to social problems. Hence no one, however content he may be with the present condition of society, but must be appalled at many of the verdicts he records touching subjects of highest interest to the citizen.

Of these four essays, all variations upon a single theme, the substance only can here be stated, and that briefly. There have been, the author declares, two conditions of society: one in which the people constituted an organized camp, subordinated to a single head, and having such rights only as were conceded by that head as their military superior; and one in which the many had all rights, save as they consented to part with the present exercise of them for the common good, themselves forming the basis of the social structure, and their so-called rulers being but their ministers. The former condition, that of militancy, was characterized by the prevalence of *status*; the latter, that of industrialism, by the prevalence of contract. Although the condition of militancy is generally thought to have been finally superseded by that of industrialism, it is really returning to plague mankind. Hence the epithet "The New Toryism," the author identifying with that discredited abstraction a régime increasingly characterized by state coercion, as opposed to the freedom of the individual, which marks the régime of true liberalism. Of the article entitled "The New Toryism," accordingly, the principal feature is its array of facts to prove that the tendency of modern society in the leading states is to revert to the policy and methods of toryism. The thesis of the second article, entitled "The Coming Slavery," is that the world is suffering from too much legislation; that it is unduly restricted in its natural freedom of action by laws meddling with men's personal habits, trades, and industries, and, as the author more than intimates, with the deserved fate of the poor, the ignorant, and the criminal, to suffer the penalties nature has affixed to their several conditions. Thus, he arraigns with great severity the "Poor Laws," by which individuals are taxed, against their will, that that may be done through corporate action which ought to be done, if at all, only

\* *THE MAN VERSUS THE STATE*. Containing "The New Toryism," "The Coming Slavery," "The Sins of Legislators," and "The Great Political Superstition." By Herbert Spencer. New York: D. Appleton & Co.



through private charity. This illegitimate taxation, as to the purpose and extent of which the taxpayer is not consulted, carried to the length now threatened, is what the author stamps as the coming slavery. From this, in the third lecture, on "The Sins of Legislators," Mr. Spencer passes to paint the evils arising from uninstructed legislation. After stating that of eighteen thousand public acts passed by the legislature with which he is most familiar—the English Parliament—a large proportion were repealed after a short trial, either as unnecessary, because the evils they sought to remedy had passed away, or as ill-adapted to effect their object, or as having proved positively mischievous, Mr. Spencer from these facts infers that this disastrous result is due mainly to the ignorance of the makers of English laws; to the insane idea that any young man of fair education, though without special training or experience, is competent to sit as a legislator. Among the laws pronounced most mischievous are those for the protection of trade and industry as opposed to free trade; sumptuary laws; laws interfering with the interest of money, with the price of labor or of food; with the acts of engrossing or forestalling the market; and even, by reason of their complexity, uncertainties, and contradictions, so well-intended laws as those for the prevention of shipwrecks. When the evils of such legislation have become intolerable, the remedy applied is not, as it should be, the abandonment of the vicious system, but the enactment of more laws, so devoted to the public mind to legislature-worship, which he compares to fetish-worship, though for the latter he finds greater excuse. This leads the author to his final article, "The Great Political Superstition," which is, in short, that Parliament, or the legislature, is omnipotent; or, going back to the sources of authority, that the majority have the right not only to govern, as politically the sovereign, but to do whatever they will. To this doctrine, in all its forms, Mr. Spencer refuses to assent. Whatever may be thought of the English Parliament, which, it has been declared, could do anything but make a man a woman, nobody claims such powers for legislatures in America. It is in relation to the doctrine of political sovereignty, as inherent in the people as an organic whole, taught in this volume, though more fully expounded in other works of his, that Mr. Spencer has exhibited most clearly the profoundness of his insight into the problems of political philosophy, and has best earned the gratitude of America, to which a sound doctrine of sovereignty is of great concern.

Thus, in the compass of a little over one hundred pages, Mr. Spencer has propounded

novel and striking views, many of which our age would do well to adopt, and some of which it would perhaps be wise wholly to reject or to hold in suspense until time shall have ripened or have reversed existing tendencies. In passing judgment upon these articles, we must, as already hinted, distinguish in many points between our own country and England, for which they were principally prepared. In others, they are as applicable to America as to the mother country from which she derived her spirit and her institutions. American legislators are guilty of many of the sins charged against those of England. They are generally more uninstructed, and the codes adopted by them are proportionately as voluminous, as transient and as mischievous as the worst English specimens. How could it be otherwise, when our state legislatures are filled with ambitious youths, the scum of our town and ward politics, or briefless lawyers, deigning, to the disgrace of their profession, to enter the legislatures as the paid lackeys of corporations? Ascending to the national legislature, if a slight improvement is discernible it is due to the more conspicuous position and the broader field afforded by national politics, by which a rather higher type of men is induced to seek seats in it; and perhaps those chosen are a little sobered by the greater responsibility of their position. In all alike there is great and increasing pandering to corporate interests, inasmuch that thoughtful men would despair of the republic but for our judiciary, generally stanch and incorruptible, seemingly the last hope, outside of the homes of the people, of liberty amongst us. And yet, with all the sins of our legislators, it is the delinquencies of the administrative authorities of our great cities that most menace the existence of our governments: an evil which for long periods threatened England also, but which seems there to have been largely remedied. Strange that popular government should be better administered by a monarch than by the people; that corruption and corporate greed should be most rampant here, where they who are to suffer from them, though they are the rulers, yet seem powerless to check or to punish them! In respect to many kinds of laws reprobated by Mr. Spencer, it is early, certainly in America, to speak decisively, since their effect is still a subject of experiment, and what may be demanded for one age or society may be unsuited to another. Among these are laws for the protection of industry, which Mr. Spencer denounces as aggressions against individual rights. The same holds true emphatically as to the whole class of relief laws. Conceding that the abuses growing out of them may be more pronounced in a country of vast wealth,

like England, where the contrast in social conditions increases the need for them, and where the tendency to rely wholly upon corporate action for relief is proportionately great, and there may, therefore, be strong reasons for criticising them, yet Mr. Spencer's strictures upon them, and especially the alternatives which he insists society shall adopt, are, in respect to America, wholly inadmissible. If it be consistent with his religious faith to pronounce the sufferings of the poor and the criminal to be the deserved penalty for their improvidence and their crime, and to refuse to mitigate them in order to give effect to the supposed law of nature that only the fittest shall survive and the unfit shall perish, it is not consistent with Christianity, and a people must cease to be Christian before they can subscribe to such a doctrine. Mr. Spencer concedes that individual benevolence may step in between the undeserving poor and the punishment they have earned. But what, then, would become of the desired survival of the fittest, and extinction of the unfit, if the charity of individuals is permitted to arrest both? And if poverty and crime are the products, as they too often are, of organized and licensed abuses, shall the law not be allowed to check the progress of evils it has itself occasioned? Mr. Spencer says *No*; for the reason that when the law intervenes to care for the undeserving poor, the deserving poor are taxed. "As, under the old Poor Law," he says, "the diligent and provident laborer had to pay that the good-for-nothings might not suffer, until frequently under this extra burden he broke down and himself took refuge in the workhouse, . . . so, in all cases, the policy is one which intensifies the pains of those most deserving of pity, that the pains of those least deserving of pity may be mitigated. In short," he continues, "men who are so sympathetic that they cannot allow the struggle for existence to bring on the unworthy the sufferings consequent on their incapacity or misconduct, are so unsympathetic that they can, without hesitation, make the struggle for existence harder for the worthy, and inflict on them and their children artificial evils in addition to the natural evils they have to bear." (Pp. 71-72). How it may be in England, we do not know; but the idea that amongst us the deserving poor suffer from taxation to support the undeserving poor, would excite universal derision. In general, it is the well-to-do, the landed proprietors, and they alone, who pay the taxes by which our schools, our churches, and our public charities are supported; and those persons who in England are described as likely to be driven by such taxation to take refuge in the workhouse, with us pay no taxes at all. If such is the position of the agnostics, among whom

Mr. Spencer is commonly numbered, in respect to the exercise of the legislative power by society for the repression of crime, and of the temptations to crime, by caring for the erring and undeserving poor, it were better to fall into the hands of the co-religionists of Mr. Frederick Harrison, believers in the "religion of humanity," whom Mr. Spencer has lately taken much pains to refute. They, at least, have faith in the essential nobleness of human nature, in its reformability, and would refuse, as the better sentiment of the heathen civilizations came finally to do, to refine and elevate society by exposing to perish, without pity or assistance, such of its members as are weak in mind or body. Making all deductions for this sentiment of Mr. Spencer, from which we are constrained to dissent, and for those parts of the volume in which, judging from our own country, the evils and dangers painted seem to be overdrawn, there is a large *residuum* deserving of unqualified approbation. As a whole, the volume is heartily commended to all who are interested in the high themes brought under discussion by the author. J. A. JAMESON.

#### THE "ODYSSEY" IN RHYTHMIC ENGLISH PROSE.\*

Professor Palmer has for some years been in the habit of translating the first twelve books of the "Odyssey" in the Harvard evening readings, and now gives his translation to the world, in the hope of luring the lawyers, ministers, physicians, and business men of the country, back to the studies of their youth. If any book could be expected to revive the interest of the practical man in these much abused studies, it would be this charmingly gotten-up volume, in which Mr. Palmer's faithful version offers at every instant a sure guide to the Greek text on the opposite page. But it is to be feared that the practical Anglo-Saxon mind is just now too much absorbed in the message it has to "yawp over the roofs of the world," in the fine phrase of its self-proclaimed laureate, to pause and harken to the distant echoes of the Grecian lyre. The "weary, careworn men" to whom Mr. Palmer appeals care more to hear of the whale that is said to have lived in the North sea than of

"Antiphaten Seyllanque et cum Cyclope Charybdin,"

and they follow with keener interest the fortunes of the maiden called Little Buttercup, than those of the maiden Nausicaa. Homer himself has said it: "The song mankind most heartily

\*THE ODYSSEY OF HOMER. Book I.-XII. The Text, and an English Version in Rhythmic Prose. By George Herbert Palmer. Boston: Houghton, Mifflin & Co.



applaud is that which rings the newest in their ears." And again: "The bards are not to blame, but rather Zeus, who gives to toiling men even as he wills to each."

It is obviously impossible to examine Mr. Palmer's version in detail here, nor can I follow Homer and Mr. Stillman on the track of Ulysses, even with the incitement of such discoveries as reward the reviewer in "The Atlantic," who has found in the "Odyssey," what no man ever found there before, Ulysses dropping in on "the restored domesticity of Helen and Menelaus." The text of this edition is substantially that of La Roche, and is carefully reprinted, misprints being confined to an occasional trifle—as the nominative for the dative, in VIII. 425. That the translation is accurate and scholarly, goes without saying. We may regret that Mr. Palmer follows Merry's rendering in I. 19, that he employs "speedy-comer" for the characteristic epithet of Hermes, and makes Athene keen-eyed rather than grey-eyed; we may doubt the propriety of the epithets "heavenly goddess" applied to Calypso, and of the rendering "potent" for "potnia," which is a frequent epithet of mother. But these are all questions on which difference of opinion is permitted.

In the suggestive preface, the importance of the personal equation, or special standpoint from which the interpreter regards Homer, is dwelt upon. Mr. Palmer's personal equation is a strong sense of the directness and simplicity, not to say homeliness, of Homer. This, together with his happy renderings of Homeric epithets, used to give a special raciness and reality to his readings, and perhaps constitutes the note or cachet of this translation. Those who fear a "classic" and are repelled by "standards" will undoubtedly get from this plain vocabulary of every-day life a stronger sense of the reality of the marvellous fairy tale than they would from a language tinged with poetical or biblical associations. Such being the distinctive service rendered by this version, it is perhaps to be regretted that Mr. Palmer has, in deference possibly to the criticism of colleagues, abandoned some of the raciest of his old renderings. "Whipped up to start" is certainly nearer the Greek, and is not more prosaic than "cracked the whip to start," which has supplanted it as a translation of the expression more freely rendered by Butcher and Lang, "touched the mules to start them." Perhaps it would not do in print to ask Nausicaa where she "picked up" the stranger Ulysses, but I confess to some regret at the substitution of "Telemachus, lofty of tongue," for our old friend Telemachus, the "tall-talker," and, if the etymological force of Helios Hyperion must be rendered, I prefer the "sun who moveth on

high" to "the exalted one." "Swing-paced, crook-horned oxen" is a very happy rendering of those puzzling epithets, one of which a character in "Middlemarch" stigmatizes as "poetical slang," and translates "leg-plaiters." The line, "But as the sun declined toward stalling time," offers another happy hit in verse as good as the corresponding vaguer line of Bryant,

"But when the sun was sloping towards the west."

The translator of Homer, however, has the defects of his qualities, and, in endeavoring to bring the "Odyssey" nearer to one class of readers, Mr. Palmer has perhaps missed something of the nobility and poetic charm he might have secured for others. "'Thou' does not stand alone," he tells us; "it carries a long train after it." But to many readers the associations of the English Bible and of our poetical literature, the phrases even of those bookish men Virgil and Milton will seem more fitly representative of the true spirit of Homer than the language of the modern newspaper, the essay, and conversation. Such readers will miss the poetic vocabulary; they will prefer "cruse" to "oil-flask," "raiment" (sometimes) to "clothing," and a "goodly golden ewer" to a "beautiful pitcher made of gold" (VII. 172). They will wish Athene to say (VI. 25), "Nausicaa, how hath thy mother so heedless a maiden to her daughter?" rather than, "Nausicaa, how did your mother ever have a child so heedless?" They would rather have Calypso promise Ulysses to "make him know not death nor age for all his days," than to "make him an immortal young forever" (VII. 257); and they would have Telemachus hold, possess, or dwell on his demesne in peace, rather than "farm it" (XI. 185). It might also be urged that by the insistence on the etymological equivalence of proper names more is lost of sonority and vague poetical charm than is gained in intelligibility. "Hyperion" is more pleasing than "the exalted one," and "the Highlands" is somewhat misleading as a rendering of "Hypereia." Such differences of opinion and taste, however, will always exist, resulting from different theories of translation or different views of Homer; and since no translation can ever be adequate, all lovers of Greek literature must welcome a work that is a scholarly and able presentment of one theory and one point of view.

In another matter my dissent from Mr. Palmer is more serious. The movement of his sentences is sometimes unpleasant; they are too often jerky, abrupt, *saccadé*; there are too many dashes and too many short clauses in apposition; there is too little employment of the few connecting particles we possess, especially of the repeated "and" of our old storytellers—almost our only means of representing

the loose but subtle connections in Greek narrative. This defect, if it be one, is not caused by imperfect execution, but is the result of a fatally wrong theory of the limits of prose and verse. It is to be regretted that Mr. Palmer has adopted the dangerous heresy of rhythmic prose. All good prose has its rhythm, but it is not the rhythm of verse. A *tertium quid*, for which the dubious authority of Walt Whitman is cited, is generally an unanalyzed mixture of both. It is not difficult to reduce Mr. Palmer's *tertium quid*, so far as it is rhythm at all, to very definite feet; and the result is not pleasant when set against the "stateliest measure moulded by the lips of men." Mr. Palmer characterizes his rhythm as "loose iambs," and a slight scrutiny of his work suffices to show that the rhythmic effects are produced by an intermixture of all known forms of iambic measure with each other and with prose. In short sentences and detached clauses, we find the monometer "then check myself," the tripod "thus did he speak and pray," the penthemimeris "my heart impels me," the dimeter "and I was eight years on the way," the dimeter catalectic "a wicked crew betrayed me." Clauses of moderate length and recurring formulæ frequently fall into the iambic pentapody, or English heroic verse, as in IV. 123-4, "For her, Adrastæ placed a well-wrought chair; Alkippe brought a carpet of soft wool"; and in the formula, "Then answered him discreet Telemachus." Among longer measures, the heptapody often occurs: "Dear children, surely mortal man could never vie with Zeus;" "Through many wars and wanderings I brought it to my ships." The most characteristic of Mr. Palmer's longer measures, however, is the tetrameter catalectic, the most familiar example of which is, "A captain bold of Halifax, who lived in country quarters." Compare I. 315, "Do not detain me longer now when anxious for my journey"; and, for two successive lines, I. 264: "If as he was that day Odysseus now might meet the suitors, they all would find quick turns of fate and bitter rites of marriage." These definite forms of iambic measure are combined in a variety of ways with each other and with prose. The closing cadence of the tetrameter is frequently employed to close a sentence: "Each man departed homeward"; "and question royal Nestor." Occasionally other verse-forms are found, as the dactylic hexameter in I. 96, "Saying this, under her feet she bound her beautiful sandals," but they are rare, and contribute little to the general effect. This question is perhaps of little moment to the average reader, who does not feel rhythmic language very keenly, even when printed as avowed verse; but the few to whom genuine rhythm is an in-

tense delight cannot regard such lawless intermixtures as artistic, and will regret that Mr. Palmer has laid so much stress on the least valuable portion of his work.

In conclusion, I have a word to say concerning Mr. Palmer's apparent estimate of the poetic genius of Homer. In his preface, he touches on the various interests and aspects which the "Odyssey" has presented to its numerous interpreters. What he himself enjoys most in Homer is the peculiar psychology, the "unique ethical attitude," the fact that the poet "seems to confront the world like a child." It seems that Homer's constructions are coördinate, not subordinate, as that master of style, Mr. Herbert Spencer, would have them; "to find language equally free in our time we must seek it in the mouth of Uncle Remus"; he has all the child's delight in "saying it again." Pursuing this train of thought, Mr. Palmer discriminates Homer from the "bookish" poets, Virgil and Milton. With them, "personality counts for more; the idea of moral obligation has arisen; grief has become more profound; human life . . . has acquired an infinite significance and pathos. But Homer knows nothing of all this." Now, while recognizing the qualifications by which these views are limited in Mr. Palmer's mind, I must state that, so expressed, they are essentially misleading, and call for uncompromising protest from every lover of the poet. It is time our critics ceased regarding Homer as a *naïve* barbarian, and endeavoring to realize the conditions under which the poems were composed by the mistaken analogies of artless improvisatori delighting with their rude chants a primitive people. Of the actual genesis of the Homeric poems, we know nothing; but it is historically conceivable, as Curtius has shown, that they were the product of a refined civilization on the coasts of Asia Minor. Be this as it may, Homer is for us neither a child nor a barbarian nor a primitive man, but the "poeta sovrano" — the "Ionian father of the rest," first in that band in which Dante's modesty assigned himself the sixth place. He may be less literary than some later poets, but compared with ballad-mongers, simple story-tellers, and primitive minstrels, Milton is his double, as Matthew Arnold truly says. His language, with its artistic blending of the resources of several dialects, was no more a colloquial tongue than is Lord Tennyson's in the United States to-day. His grand and flawless rhythm will never be found in any primitive poet; and it is often consciously adapted to the thought expressed with an art which is the despair of modern imitators. He employs alliteration, not with the insistent monotony of early Germanic poets, but with an art that equals, a temperance that sur-

passes, Mr. Swinburne's own. His repetitions, if sometimes in the story-teller's manner, have not infrequently the suggestiveness of a Wagnerian *Leit-Motiv*, or the literary charm of Milton's "fallen on evil days, on evil days though fallen and evil tongues." His matter is as far above primitive simplicity as his manner. We have all learned from Alfred de Musset and Mr. Symonds the difference between the ancient and modern spirits; but such generalizations are very misleading if they are taken to mean more than that the greatest of the ancients are, like Shakspeare and Milton, free, not from the sentiment but from the sentimentality of the lesser of the moderns. In truth, I cannot understand how it can be held that there is nothing tragic in Homer, or that it was reserved for after poets to discover the significance of life. I should not know where to look in later literature for a more unutterable anguish than that of Priam, as he bows to kiss the hand of the slayer of his son; for a more poignant remorse than the desolate self-reproach of Helen at the pyre of Hector; for a more pathetic portrayal of the mystery of innocent suffering than Andromache's presage of the orphanage of her child, and the banquet at which his lips would be moistened but not his palate; for a more infinite yearning of human tenderness than the speech of Ulysses' mother in the Shades; for a more overwhelming embodiment of the destiny that seems to make us its sport than the Homeric gods, who have interwoven evil in the woof of human life but themselves live at ease, "where falls not rain nor hail nor any snow." In Homer, as in later literature, the issue of sin is sorrow and the issue of sorrow is song: "The gods decreed it; they ordain destruction to the sons of men, a theme of song thereafter." (VIII. 579.) Surely these things are a part of the poet, no less than the simple truth of perception, and sunny serenity of spirit that made him "clearest-souled of men."

PAUL SHOREY.

#### A NOVELIST'S THEORY OF THE ART OF FICTION.\*

It was worth the while of the audience of the Royal Institution to listen to this lecture, and it is worth our while to read it. It is an interesting and useful, if a somewhat inconclusive, contribution, from a novel point of view, to the very empirical art of rhetoric. Mr. Besant begins by advancing three propositions; the first being that fiction is a fine art, the peer of

painting, sculpture, music, and poetry. The second must be given in his own words:

"That it is an art which, like them, is governed and directed by general laws; and that these laws may be laid down and taught with as much precision and exactness as the laws of harmony, perspective, and proportion."

The third proposition is that, like the other fine arts, fiction cannot be taught, as can the mechanical arts, to those unendowed with the natural gifts.

Most of this is indisputable; but it would seem that, in the second part of the second proposition, Mr. Besant errs fundamentally. He ignores the fact that the body of rules and precepts which has been dignified by the name of "the science of rhetoric" is utterly unscientific and empirical. Unlike "the laws of harmony, perspective, and proportion," the innumerable vague and fluctuating rules of rhetoric are handicapped by limitations, shackled by exceptions, hamstrung by audaciously successful violations. The literary craft is so conditioned by considerations of subject-matter, aim, audience, and especially by the incalculable element of personality in the author's talent or genius, that all but a few broad rules, so obvious as to be truisms, are subject to the most alarming infractions.

Coming to speak of the laws which govern this art, the author lays down the following:

"First, and before everything else, there is the rule that everything in fiction which is invented, and is not the result of personal experience and observation, is worthless."

This rule, as a practical one for the guidance of young writers, is admirable; but this is not the point. Mr. Besant is aiming at the precision and absoluteness of pure science. He forgets that an artistic precept is far from being a scientific principle. Insisting as it does upon the necessity of thorough familiarity with your facts, the rule is as important as it is ancient and obvious. It is only in the attempt to postulate it as a law which "may be laid down and taught with as much precision and exactness as the laws of harmony, perspective, and proportion," that the error lies. One need go no further than to the autobiography of Anthony Trollope, for striking testimony to the unscientific nature of this rule. One of Trollope's most finished and life-like creations, the archdeacon in "The Warden"—"who," says the novelist, with the pride of a parent, "has been declared by competent authorities to be a real archdeacon down to the very ground"—was, as he phrases it, the simple result of an effort of the author's moral consciousness.

"I have been often asked in what period of my early life I had lived so long in a cathedral city as to have become intimate with the ways of a cloister. I never lived in any cathedral city, except London, never knew

\* THE ART OF FICTION. By Walter Besant. Boston: Cupples, Upham & Co.



anything of any close, and at that time had enjoyed no peculiar intimacy with any clergyman."

With such facts before his mind, the reader of Mr. Besant's essay is tempted to adopt the somewhat extreme conclusion that it is not Trollope's excellent creation, but Besant's "science falsely so called," which is "worthless."

This failure to take cognizance of the elementary distinction between science and art pervades the whole essay. Thus, at p. 17: "Perhaps, after all, the greatest psychologist is not the metaphysician, but the novelist." Imagine a critic of what Mr. Besant claims as the sister-art of painting—for example, Mr. Hamerton—responsible for such a deliverance! "Perhaps, after all, the greatest anatomist of the seventeenth century was not Harvey, but Rembrandt." Not even Mr. Ruskin himself ever said a thing more absurd. It is with entire respect for Mr. Besant that the suggestion is made that he really ought to consider, with Mrs. Browning, whether a larger metaphysics would not help his physics.

It is a great pleasure to note that Mr. Besant is not bitten with the mania of "naturalism" now raging in France, which is doing much to justify the rooted Anglo-Saxon prejudice against the "scrofulous French novel"—

"Simply glance at it, you grovel  
Hand and foot in Bellal's gripe."

He holds to the sound and sane moral traditions of English art. But whether his perceptions have been blunted by the dust and din of this noisy "naturalistic" school, or be the reason what it may, he makes common cause with them in depreciating, or at least ignoring, that supreme artistic gift of intuitive insight and creative imagination, to which mystery we give the name of genius—a gift so rare that, in these days of scientific analysis, many theorists would relegate it to the limbo of popular superstitions.

On the whole, then, Mr. Besant's rules are, from the nature of the case, too largely rule-of-thumb to be called scientific. That an "art of fiction" exists, will be conceded; that it may have a definite body of rules and precepts, is admitted as possible. But that all of the rules here laid down are based upon inductions sufficiently wide, or that they will be implicitly accepted and adhered to by novelists, we can hardly believe. Our author does not define his art; he does not distinguish it from poetry; he does not show in what important respect, if in any, the rules for the art of fiction differ from those to which the epic, narrative, or dramatic poet must submit. Probably it will appear that, wherever the rules of this art differ from those laid down by the rhetorician for the general practice of literature, such rules will be personal and occasional, rather than of general

application. In other words, there is an art of fiction in the same sense in which there is an art of writing sermons, essays, popular lectures, newspaper leaders.

In spite of these strictures, and others that might easily be made, the reader of this agreeable essay cannot fail to have a very high sense of its possible practical value. Mr. Besant's rules are, as far as they go, good, and, if taken to heart, will do good. They will do good, for one thing, because they will in a measure exercise a prohibitory or deterrent effect upon the production of novels. If they should be followed to the letter, what a clearing of the decks we should witness! Strenuously insisting, as they do, upon experience, systematic observation, wide and delicate sympathies, and the inborn story-telling faculty on the part of the novelist, they would, if absolutely imposed upon writers, enhance the quality of current fiction in proportion as they diminished its volume.

MELVILLE B. ANDERSON.

#### A PIONEER HISTORIAN.\*

The French occupation, romantic and shadowy, of the Ohio and Mississippi Valleys, has received elaborate attention from gifted historical writers, who have created a poetic sentiment rivalling in depth that produced by the tales of the deeds of chivalry in the East; whereas, the more prosaic enterprises—enterprises that tried the courage, endurance, patience and humanity of men in the highest degree—of the subjects of George III. and their successors, the free citizens of independent America, who were the pioneers of civilization in this section, have received but scant attention. The reason is obvious enough. But we may hope that the efforts of the various historical societies of the West, and of the patriotic and intelligent publisher, Mr. Robert Clarke, in the collection and preservation of material, may ere long inspire the pen of some competent writer to put into permanent form the real story of the conquest, occupancy and government of this centre of the American continent and new garden of the world.

A manuscript in my possession, written under the direction of a Mr. Stewart, who was captured by Indians in Western Pennsylvania in 1754, to show the British Government how the Ohio Valley could be occupied and held against the French, sets forth the richness of the soil, the healthful climate and the importance of the situation for future empire, which subsequently

\* JOHN FILSON, THE FIRST HISTORIAN OF KENTUCKY. An account of his life and writings, principally from original sources. Prepared for the Filson Club. By Reuben T. Durrett. Cincinnati: Robert Clarke & Co.

attracted the attention of the hardy pioneers who poured out their blood like water for its possession. The British once hoped to unite this agricultural region to Canada, even after they had lost the seaboard. They had a higher appreciation of it than some Yankee statesmen, who, narrow and provincial, thought it unwise to create new states west of the mountains. Virginia was the true mother of the western country, although, fortunately, the majority of settlers came from beyond her northern boundary. Before the close of the Revolutionary War, thousands pushed on to the banks of the Ohio, to catch a glimpse of the promised land which they longed to possess. For years, Colonel Broadhead and Generals Irvine and Harmer were employed in driving back these adventurers. The result was a more rapid settlement of Kentucky than would otherwise have been possible.

Among those who settled on the south bank of the Ohio was John Filson, the story of whose life is told in the book before us. It is the life of an ambitious young man who served as pedagogue, civil engineer, geographer and historian, and whose usefulness was suddenly cut short in a most mysterious manner. John Filson was born in the valley of the Brandywine, in southeastern Pennsylvania, in about the year 1747, and received such education as the limited means of the country afforded. He seems to have been proficient in surveying, and ambitious to make a reputation as an explorer. The West was the inviting field for young men, and hither came Filson before the close of the Revolutionary War. The year of his arrival is not known. It is said that he was teaching school in Lexington in 1782, and that in 1783 he entered several thousand acres of land. During these years he was actively engaged in interviewing the first settlers, making observations, running lines, and preparing for the press an accurate description and map of the country. In the summer of 1784, with his precious manuscripts carefully secured, he crossed the mountains to find a publisher. "When I visited Kentucky," he says in his preface, "I found it so far to exceed my expectations, although great, that I concluded it was a pity that the world had not adequate information of it. I conceived that a proper description of it, and a map of it, were objects highly interesting to the United States; and therefore, incredible as it may appear to some, I must declare that this performance is not published from lucrative motives, but solely to inform the world of the happy clime and plentiful soil of this favored region." The following year he sold his Brandywine farm, and returned to Kentucky, with the intention of locating there permanently; but he stopped at the Falls barely

long enough to procure a canoe in which to make his way down the Ohio and up the Wabash as far as Post St. Vincent, back again to the Falls, and a second time down the Ohio and up the Wabash, reaching the old French town about Christmas. It is certain that, during the winter, he visited the Illinois country. As he was descending the Wabash on his return to the Falls, his boat was attacked by Indians, two of his companions were killed, his property destroyed, and he escaped after enduring great hardships. Towards the close of the year 1786, he rode, solitary and alone, from Louisville through the silent forests and over the rugged mountains to his old home on the Brandywine. While here, he made his will, bequeathing his property, and, as the sequel shows, his troubles also, to his brother Robert. We find him back again in Kentucky in 1787, and in the year following advertising his purpose to open an academy at Lexington, which plan was frustrated by the ridicule which his own ignorance provoked. In the same year, he was persuaded to take an interest in a notable real estate enterprise on the north bank of the Ohio. Matthias Denman, of New Jersey, had purchased eight hundred acres of land of Judge Symmes, on the Ohio opposite the mouth of Licking river, and he invited John Filson and Robert Patterson to join him in laying out a town, each to have an equal share. Filson was to be the surveyor. He actually did lay out a road from Lexington to the mouth of the Licking, so direct that later engineers have not changed it; and did plat a town on the high bank on the north side of the Ohio, to which he gave the absurd name of Losantiville. No other record remains of this restless soul; for on the 1st of October, 1788, he went into the forest stretching to the Great Miami, and never again came out into the light of the world.

This, in brief, is the story of the life of one of the pioneers of the Great West, ending, as did the life of many another less useful and conspicuous, in a tragedy. His associates transferred his rights to another surveyor named Ludlow (also a conspicuous figure in those days), who made a new plat of the town, and did all that he could to blot out the memory of John Filson. In a few months Major General Arthur St. Clair, Governor of the Northwestern Territory, one of the heroes of the Revolutionary War, and President of the Thirteen Colonies, landed on the spot with much ceremony, organized local government, and officially substituted Cincinnati for Losantiville. Thus was founded a great city.

There yet remained a monument to John Filson, despite the evil attempted by those who survived him. The curious little book he had had printed by James Adams, of Wilmington,



Delaware, found its way into the great marts of the world, was translated into French and published by Parraud of Paris, copied entire into other larger works, with credit, stolen piecemeal without credit, widely read and talked about, until at the close of one hundred years it is held by collectors to be among the rarest of *Americana*. It numbered barely one hundred and eighteen small octavo pages, and yet a copy in the Brinley collection was knocked down at one hundred and twenty dollars—more than a dollar a page—and was deemed cheap at that. The contents of the book are: A description of Kentucky, including an introduction to the topography and natural history of that rich and important country; a narrative of the adventures of Colonel Daniel Boone; an account of a Council held with the Piankashaw Indians at Fort St. Vincent, April 15, 1784; history of the Indian nations within the limit of the United States; the distances between Philadelphia and the Falls of the Ohio; and a map of Kentucky. Those notable pioneers, Colonels Daniel Boone, Levi Todd, and James Harrod, in an introductory card commend the work to the public. Many curious things are to be found in its pages, not the least of which are the predictions, some of which time has justified. "I have reason to believe," Filson says, with enthusiasm, "that the time is not far distant when New Orleans will be a great trading city, and perhaps another will be built near Mantchac, at Iberville, that may in time rival its glory." Referring to the difficult navigation of the Mississippi, he adds, "but the rapidity of these [shoal] places will be no inconvenience to the newly-invented mechanical boats, it being their peculiar property to sail best in smart currents"—an allusion to the steamboat projected by Rumsey. This was three years before Fitch's experiments on the Delaware.

Boone's narrative is familiar to every American, although few know that John Filson wrote it. The map, all things considered, is a remarkable piece of work. A striking feature of it is, says Mr. Durrett,

"the number of forts laid down upon it and indicating the circumscribed life of the pioneers. In the triangular space bounded by a line drawn from the Falls of the Ohio to the great bend of the Licking, in which the battle of the Blue Licks was fought, thence southwardly through Boonesborough to the old English station towards the headwaters of Dicks River, and thence through Bardstown and back to Louisville, more than fifty fortifications are exhibited. In these forts the thirty thousand inhabitants of Kentucky were then shut up, something like cattle in pens, for protection against the wily savage. There was no going out from the pickets which surrounded these block-houses during what was called the Indian season without danger. The crop was cultivated within range of the rifles of the fort, some keeping guard while others hoed the corn and weeded the vegetables. The roads, first made by

the buffaloes and adopted by the pioneers, are laid down with such accuracy that the position of the old historic places may be ascertained at this distant day by measurements from known objects whose positions have not changed."

Collectors have instituted a keen search for this map, and doubted whether it had ever been published, as the copies of Filson's book offered for sale did not contain it. But a copy was found in the Harvard College collection, and from this photo-lithographic fac-simile copies have been made for the use of the Filson Historical Society, under whose auspices this work has been published.

In his account of the reprints of Filson's descriptions of Kentucky, Mr. Durrett overlooks the London edition of 1793—a thin volume of sixty-eight pages, "printed for John Stockdale, Piccadilly." A copy lies before me. The title-page is changed somewhat from the original, and new matter, "just received from one of the most accurate writers in America"—such is the language of the advertisement—is added. If the new edition which is promised could be made to include the manuscripts left by Filson which are now in the collection of the Wisconsin Historical Society, it would be justly regarded as a valuable contribution to Western history.

WM. HENRY SMITH.

#### A COLD-BLOODED REFORMER.\*

The unknown author of the latest exposition of reforms must write for the pleasure of writing and publish without hope of reward. For it is impossible that any man shall have a large circle of enthusiastic readers, if he commits himself to no party, tests critically all specifics, and coolly attempts to set forth both the defects and excellences of all methods of reform. Partisans like a partisan, and will listen to none other. Reformers, committed to any special course of action, are impatient of criticism, and, being quite convinced that the methods they employ are right, easily suspect the moral character of their critics. What treatment, then, must be expected by an author who, writing about political economy, affirms that the phenomenal success of Henry George's books is due "to the too great prevalence, in our times, of financial cannibalism"; that Herbert Spencer is not conclusive authority; that Mr. Holyoake's scheme of coöperation is impracticable; that neither monopolists nor grangers have absolute justice on their side; and that the only way out of the conflicts of labor and

\*REFORMS: THEIR DIFFICULTIES AND POSSIBILITIES. By the author of "Conflict in Nature and Life." New York: D. Appleton & Co.

capital is neither through anarchy or legal restraint, but through the straight and narrow way of sobriety, prudence, industry, economy, self-restraint, and intelligence? How can an author expect an enthusiastic welcome, who, in the year of a political campaign, criticises and condemns all parties and all policies, who bids for the support of no party, and does not even take sides with the bolters and dissenters? Our author sees good in the scientific education of farmers, but does not hope for much result. He believes in the education of women, but thinks it often results in harm rather than good. How can such a writer expect to get the ear of the men and women who are intent upon their various plans for the guidance and control of society?

Probably he has no such expectation. He seems to be a man singularly cool, quiet, patient, and deliberate, in his treatment of the "burning questions" of the time. He has studied and pondered long, and does not look for great results from instant action. In his shrewd, patient way, he often puts his finger upon the very point where, in the working of a philanthropic scheme, weakness will be found or the friction will use up the power. He reminds one of an examiner of patents, testing schemes for producing perpetual motion. His book is one which, without being profound or learned, is still valuable for the new light it throws upon many questions which very nearly concern our national salvation. To those who are willing to see their own ideas controverted in a fair spirit, and are capable of looking upon two sides of a question even after they are committed to one side, enough will be gained in the reading to make it worth the while. For example, advocates of women's rights would do well to ponder the fact that education tends to the reduction of the number of children, and "that, while the highly qualified mothers are having their fewer children, the non-qualified mothers are making society swarm with their abundance of children." In like manner, the advocates of government control of the railroads and telegraphs would do well to study the problems of controlling the civil service, now confessedly tending to corrupt practices, after the growth of population has increased an hundred fold the opportunities for favoritism and fraud.

The end to which the thoughts of our author tend is the conclusion that "the slow way is the only sure way," and his conclusion is strengthened by numerous considerations which he confesses are "not calculated to inspire laborers and philanthropists with buoyancy of expectation." The book is nevertheless interesting and suggestive beyond most of its class.

GEORGE BATCHELOR.

#### SWINBURNE'S POEMS.\*

The appearance of two American editions of Swinburne during the past six months is an interesting indication that the recognition of his genius and of the claim of his work to a high place in English poetry is no longer confined to a narrow circle of scholars and men of letters, but is coming to be as widespread as that which is accorded to the enduring names of the great writers of the past. The main reason why this general recognition has been delayed so long is to be found in the fact that his poetical work has been, in all previous editions, contained in so many volumes that the reader whom love and admiration have not prompted to procure all or the greater part of them has based his judgment upon the volume or two which may have fallen in his way; and a judgment based upon so fragmentary and imperfect an acquaintance is necessarily provisional. American readers have been particularly unfortunate in this respect, for the volume which has become best known to them—the only one, in fact, which has until recently been very widely known to them—is the first volume of the "Poems and Ballads," consisting entirely of pieces written when the poet was hardly more than a boy in years, and containing the unfortunate although great poems whereby was created the impression, so unjust and yet so hard to efface, that the writer was one who treated mainly of repulsive themes, and whose influence was a corrupting one; an impression based upon a judgment about on a par with that which calls French literature immoral (whatever that may be), and, with righteous horror, warns the unwary against its pernicious influence. It is not within our present purpose to write a defense of the "Poems and Ballads;" the author himself has done that, and has emphatically declared that they were not intended as milk for babes; but whatever the faults with which they have been fairly or unfairly charged, no one has attacked the later volumes of the poet upon similar grounds, and these later volumes furnish the chief part of his title to fame.

It is matter of regret that neither of these American editions is what it should be. The first of them is, while reasonably complete, so carelessly printed that it contains hardly a page that does not exhibit the most outrageous misprints—whole words being in many cases dropped, making blundering prose or blank nonsense out of the faultless verse of the original work. From these defects at least, the selection edited by Mr. Stoddard is compara-

\* THE POETICAL WORKS OF A. C. SWINBURNE. Complete edition. New York: John D. Williams.

SELECTIONS FROM THE POETICAL WORKS OF A. C. SWINBURNE. Edited by R. H. Stoddard. New York: Thomas Y. Crowell & Co.

tively free; but the selection itself calls for grave criticism. Before proceeding to discuss this, however, Mr. Stoddard's introduction demands attention. This is written in his pleasant but discursive style, and has rather more to say about English poetry in general than about Mr. Swinburne. The particularly dramatic quality of Swinburne's genius leads the writer to consider English dramatic poetry at some length, and especially the work of Marlowe, between whom and Swinburne there is evidence of close kinship. "The career of Marlowe," Mr. Stoddard says, "was more illustrious, it seems to me, than that of any other English poet; for no other English poet, so far as I remember, ever surpassed all his contemporaries at so early an age as he, or ever achieved so much distinction by his first work." High as this praise is, it is no more than the just due of the poet whose genius seems to have been kindled anew for the nineteenth century in the soul of Swinburne. "What most impresses me in the poetry of Marlowe—a feeling of prodigality, a sense of daring, the splendor of a fiery spirit,—I find in no poet since, save in Algernon Charles Swinburne." Of this fellowship of soul, no one is more conscious than Swinburne himself, who has on many occasions striven to do adequate honor to the poet whose hand he has clasped across the lapse of centuries.

"Son first-born of the morning, sovereign star!  
Soul nearest ours of all that wert most far,"

he calls him, and in the magnificent poem "In the Bay," he thus invokes the spirit of Marlowe:

"Then in her green south fields, a poor man's child,  
Thou hadst thy short sweet fill of half-blown joy,  
That ripens all of us for time to cloy  
With full-blown pain and passion; ere the wild  
World caught thee by the fiery heart, and smiled  
To make so swift end of the god-like boy.

"For thou, if ever god-like foot there trod  
These fields of ours, wert surely like a god.  
Who knows what splendor of strange dreams was shed  
With sacred shadow and glimmer of gold and red,  
From hallowed windows, over stone and sod,  
On thine unbowed, bright, insubmissive head?

"The shadow stayed not, but the splendor stays,  
Our brother, till the last of English days.  
No day nor night on English earth shall be  
Forever, spring nor summer, June nor Mays,  
But somewhat as a sound or gleam of thee  
Shall come on us like morning from the sea."

In his estimate of Swinburne's genius, Mr. Stoddard, like so many other critics, lays an undue stress upon the first volume of the "Poems and Ballads." Swinburne's own words, in the dedication of this volume, should have averted this.

"Some scattered in seven years' traces,  
As they fell from the boy that was then;  
Long left among idle green places,  
Or gathered but now among men,"

he says of the poems; and again:

"Some sang to me dreaming in class-time,  
And truant in hand as in tongue;  
For the youngest were born of boy's pastime,  
The eldest are young."

And yet Mr. Stoddard falls into the error of supposing that these pieces which Swinburne distinctly characterizes as

"My verses, the first-fruits of me,"

were written subsequently to "Atalanta." "It was in his genius to write them and live; but not to regain the health, the strength, the sanity, that were his when he wrote 'Atalanta in Calydon.'" The only excuse for this error is to be found in the fact that the publication of "Atalanta" preceded, by one or two years, that of the "Poems and Ballads."

It is in Mr. Stoddard's nature to write discursively upon such a theme as that which he here handles, but it was hardly necessary for him to go out of his way to administer a gratuitous insult to the memory of Shelley. Speaking of the poets "who command respect for what they were, as well as for what they wrote," he says: "We find, in this small group of immortals, the gracious figure of Shakspeare, the stern figure of Milton, the thoughtful figure of Wordsworth. We do not find Burns there, nor Byron, nor Shelley." Without stopping to inquire what he knows about the character of Shakspeare, or the title of Browning's "Lost Leader" to a place in this "group of immortals," and without criticising the harshness of the judgment here rendered concerning Burns and Byron, we must protest against such an allusion to the poet who might best of all poets, making due allowance for time and place, be called what Whitman calls Lincoln: "the sweetest, wisest soul of all my days and lands;" of whom Symonds says: "His life has, therefore, to be told, in order that his life-work may be rightly valued; for, great as that was, he, the man, was somehow greater; and noble as it truly is, the memory of himself is nobler;" of the man who impressed "observers so essentially different as Hogg, Byron, Peacock, Leigh Hunt, Trelawny, Medwin, Williams, with the conviction that he was the gentlest, purest, bravest, and most spiritual being they had ever met," and to whom Swinburne has addressed this passionate invocation:

"O heart whose beating blood was running song,  
O sole thing sweeter than thine own songs were,  
Help us for thy free love's sake to be free,  
True for thy truth's sake, for thy strength's sake strong."

Mr. Stoddard's estimate of Swinburne is full of inconsistencies. Speaking of his appearance on the stage of English poetry, he finely says:

"It was neither moonrise nor sunset when Swinburne came, but the full splendor of noontide—the noontide of which the genius of Tennyson was the golden light, and the genius of Browning the concourse of circum-



ambient clouds. Between the fleeting shadow of these clouds and the girdling spaces of sunshine he stepped forth—a slight figure in the garments of the Greek priesthood—youthful but for the grave, far-off look in his eyes, and passionate but for the cold severity of his mien. Young priest of an old religion, he rekindled the fire upon its antique altar, and restored the worship of its imperious gods. Such was the coming of Swinburne with 'Atalanta in Calydon.'

Speaking of his blank verse, he further says:

"One needs to be a poet in order to comprehend the difficulties it overcomes, and the triumphs it achieves,—the art, in short, of which it is so magnificent an example."

But elsewhere we come across such statements as this: "He has great poetic gifts, but he is not a great poet." And this: "He has written no line that lingers in the memory, and has uttered nothing that resembles a thought." Of his language, he says in one place that "it is the best, the strongest, the most poetic, with which the vocabulary of any modern poet was ever enriched," and in another: "He appears to have a great command of words; but when one looks into his manner carefully, one is struck with the really small number at his command." There is revealed a certain incongruity, when such statements as these are placed side by side, which would seem to warrant the inference that the critic has grappled with a subject which is too large for him to handle.

But enough has been said of the introduction, and it remains to briefly criticise the selection itself. In their English editions, the poetical works thus far published by Mr. Swinburne are contained in fourteen volumes, six of which contain the dramatic work alone. To reprint all of this in a single volume would seem to be hardly desirable, so bulky would that volume of necessity be. The best solution of the difficulty would be to print the dramatic and miscellaneous romantic work in two separate volumes, which would not differ greatly in size or artistic value. In Mr. Stoddard's selection, we have the entire dramatic work, excepting only the early dramas of "The Queen Mother" and "Rosamond," and this occupies three-fourths of the space. It is obvious that the other one-fourth is inadequate to fairly represent the eight volumes of miscellaneous poetry remaining.

Of the first volume of the "Poems and Ballads," rather more than half the contents are given; but the selection made is an amazing one. It would seem as if Mr. Stoddard had made it with particular reference to his thesis that the writer "has great poetic gifts, but he is not a great poet," so careful he is to include all those pieces which display talent, such as the studies in strange metres and of mediæval forms, and so careful he is to exclude the poems which are the real glory of the volume. Much as it may be regretted, there is perhaps

some reason for the omission of such poems as "Anactoria" and "Dolores," but none for that of "The Triumph of Time" and "Hesperia." And if such omissions are without excuse, what shall we say when we look in vain for the poem which, all things considered, is possibly the greatest, certainly one of the three or four greatest, that Swinburne has ever written? The "Hymn to Proserpine" is not merely one of the chiefest glories of Swinburne's own work, but of all English poetry; yet it is not here, while in its stead we have "The Garden of Proserpine," a beautiful poem, but unintelligible except as taken in connection with "Dolores" and "Hesperia," between which it forms a sort of interlude. The second series of the "Poems and Ballads" is better represented than the first. The sonnet on Cyril Tournour, which is omitted, should have taken its place among the sonnets on the English dramatists; and we miss the dedications both of this and of the first series.

The "Songs before Sunrise," which is probably the finest of Swinburne's miscellaneous volumes, is well represented, but by few poems. The finest poem in the volume, the "Hymn of Man," a poem only less great than the "Hymn to Proserpine," is not given, but we have at least "The Pilgrims," and the "Mater Doloresa" and "Mater Triumphalis," and "Siena" and "Tiresias." The "Songs of Two Nations" are represented by "A Song of Italy." The "Diræ," which include Swinburne's finest sonnets, are not given. The noble poem of "Thalassins" is chosen from the "Songs of the Springtides," and the "Studies in Song" are represented by several poems, including "By the North Sea." The volume entitled "Tristram of Lyonesse" is represented only by the sonnets, which include the series on the English dramatists, but which are not Swinburne's best. The glorious poem "Athens" is what we chiefly miss from this volume; although some of the poems of childhood, the sweetest our language contains, might surely have been given. The "Century of Roundels" is not represented at all.

Attention has thus been called to the most marked defects of this selection. These are so great as to make it a highly unsatisfactory one, but we must be content with it until we can have a better one—or, what is most desirable, a complete edition; and we can the better console ourselves with the present volume in that it contains the "Atalanta in Calydon" and the "Erechtheus," and all of the great trilogy wherein the fortunes and the fate of Mary Stuart are made sure of a memory as enduring as poetry can confer.

The limits of this paper do not allow a consideration of the place which Swinburne will ultimately occupy in men's esteem. That place

will undoubtedly be a high one, and the English poetry of our age has but one name that can dispute with his for the highest place. To claim precedence for either of these two is perhaps an idle task. In power of expression, the Laureate is the greater master; and, if this be the sole or the chief test of poetic excellence, the greater poet. But in range, in grasp of life and thought, and in power over men's minds and sympathies, as well as in the possession of the technical qualities of imagination and harmony, Swinburne is the greatest English poet of this age, and one of the greatest of the century.

WILLIAM MORTON PAYNE.

#### BRIEFS ON NEW BOOKS.

EVER since the publication of the first volume of von Ranke's *Weltgeschichte*, we have hoped that some English or American scholar would undertake its translation; for it is not merely a great book by a distinguished historian—it may fairly be called a unique book, written by the only person of our generation capable of writing such a book. Most universal histories are, by the necessity of the case, either superficial sketches at second hand, or, more commonly, bundles of national histories. Probably no man living, except Ranke—and he only as the crowning achievement of a long life-time of profound studies—has the requisite knowledge of details, joined with the philosophic appreciation of larger relations, to write a history of the world which shall not be in reality a history of Greece, Rome, England, Germany and other nations, *glued* together into a tolerably continuous narrative. We think at once of Mr. Freeman as having, if anybody, the knowledge required; but what a labyrinth of names and dates his "General Sketch" is! Possibly von Ranke errs in the other direction, in assuming too much knowledge on the part of his readers; certainly we should be grateful, here and there, for an explanatory note, which the translator might have added. But we have here, what exists nowhere else, a true history of mankind which is not primarily a history of the several nations. Every lover of historical literature must earnestly desire that the veteran historian shall live to add to the three volumes which now contain the best compendious history of antiquity, three more which shall contain that of modern times—a far more difficult task in itself, but one in which the author is even more at home than in antiquity. It would seem, from the title of the translation, that the translator felt doubtful of encouragement to continue his work; for this is announced, not as Vol. I. of the Universal History, but as a special history of the Oriental nations and the Greeks. We cannot think that a book like this will fail to receive a large sale. The translation is admirable, and the volume, in all respects, attractive as well as valuable. (Harper & Brothers.)

THE "Hibbert Lectures on the Origin and Growth of Religion," which are of annual occurrence in London, were delivered in the year 1884 by Dr.

Albert Réville, Professor of the science of religions at the Collège de France. The course included six lectures on "The Native Religions of Mexico and Peru," and presents an able, compact, yet comprehensive review of the subject, chiefly from the historical standpoint, the author carefully refraining from theological or dogmatic discussion. The history of religion he regards as a revelation of the aspiration of humanity toward a supreme reality in accord with its ideals, and a prophecy of the direction which its impulses will continue to pursue. In his opinion, religion is a natural property and tendency, and consequently an innate need of the human spirit. This tendency and need imply the actual existence of its object, "even if that sacred object should withdraw itself from our understanding behind an impenetrable veil, even could we say nothing concerning it save this one word: *It is!*"

\* \* Religious history, by bringing clearly into light the universality, the persistency, and the prodigious intensity of religion in human life, is therefore, to my mind, one unbroken attestation to God." Dr. Réville rejects the theory that the religions of Mexico and Peru were borrowed from the Old World. In some features they have an astounding resemblance to religions native among Oriental peoples; but this he accounts for by the similarity in the lines along which the primitive mind everywhere advances in its moral development. In acknowledging the authorities from which he has drawn the materials for these discourses, the learned professor mentions, with particular commendation, Mr. Bancroft's work on "The Native Races of the Pacific States of North America." Dr. Réville delivered his lectures in French; they are translated by Philip H. Wicksteed, and published by Charles Scribner's Sons.

WHATEVER literary work James Parton sets his hand to is sure to be earnest, engaging, and estimable. The principles which govern him in authorship are enunciated in a passage from his latest book, "The Captains of Industry" (Houghton, Mifflin & Co.), where, in speaking of an humble yet exquisite product of thought and labor, he says: "If it had been a picture I should have had it framed and hung over my desk, a perpetual admonition to me to do my work well; not too fast; not too much; not with any showy, false polish; not letting anything go till I had done all I could to make it what it should be." A writer of ability abiding by rules like these cannot fail to win the confidence of the public, as Mr. Parton has proved. The book which he now offers to "young Americans" is a collection of brief sketches of men who have honored and served the world by the practice of such sterling virtues as industry, fidelity, generosity, and humanity. Many of them lived retired, even obscure lives, and all were devoted to business in some form, to commerce, manufactures, or the handicrafts. But all were alike in this—they were not above their business, they were faithful to it, and they earned the highest order of success by the honesty and thoroughness with which they did what it was given them to do. The sketches, written originally for the columns of a newspaper, are brief—too brief often to satisfy the interest they excite; still they accomplish their purpose of showing how nobly men can fulfill the



duties of the human being in every place or station in which their lot may be cast. The book is one of the best for young readers, both for its moral and educational influence.

MR. GEORGE HOWLAND, whose translation of the first six books of Virgil's "Æneid" was noticed in THE DIAL of June, 1881, has completed his loving task, and the last six books are just issued, in uniform style, by D. Appleton & Co. Mr. Howland aims high in attempting to translate the "Æneid" line for line in the meter of the original. Apart from the question of rhythm, his version is a marvel of ingenious fidelity, though, for this very reason, he necessarily misses something of Virgil's supreme literary elegance. His method achieves its greatest triumphs when he succeeds in matching well-known lines with good English hexameters:

"Shaking the dust-covered plain with the sound of their animals' hoof-beats,"  
 "All that the tomb has of honor; whatever of solace interment."  
 "Lifting to heaven his eyes, in death he remembers sweet Argos,"  
 "Sweeping along the banks and cutting its ways through the fertile  
 Fields, the Cerulean Tiber, the stream most pleasing to heaven."  
 "Long as the house of Æneas shall dwell by the capital's steadfast Rock."  
 "Each has his own set time; a brief irretrievable portion  
 Falls to the life of all."  
 "Either the violet soft or the drooping hyacinth's blossom."

Such lines almost reconcile us to the "pestilent heresy" of the English hexameter. But what shall reconcile us to such dactyls as "shrill-sounding," such spondeeas as "purple," "of a," "flower," or to such hexameters as

"Paphus is yours and Idallum yours and Cythera"?

And yet what a charm the familiar cadence lends to the familiar phrases: "Lausus the tamer of steeds"; "Romean fields of Velinus"; "placable altar of Dian"; "Nisus was guard at the gate." To write English hexameters is to enter upon an unequal contest with the genius of the English tongue; yet what translator may hope to surpass in any metre Mr. Howland's version of the roll of Clausus' men?

"With him the great Amternian troop and the ancient quirites,  
 All the force of Eretum and olive-bearing Mutusæ;  
 Who in Nomentum dwell and the Romean fields of Velinus.

They whom the Allia, ominous name, flows between and divides them;

Numerous all, as the billows that roll on the Libyan waters  
 When in the wintry waves the stormy Orion is buried,  
 Or like the clustering ears that in early summer are withered,  
 Either on Hermus's plains or in Lycia's yellowing grain-fields,  
 Shields resound, and the earth by the tramp of feet is affrighted."

ONE of the chief problems with which systems of education have to deal is that of making of reading something more than a vocal exercise. Happily, this problem is already well in the way of solution, and every year witnesses an increase in the latitude allowed in this important department of school work. The average old-time "reader" was about as worthless, from a literary point of view, as it well could be; but we are doing much better in this regard of late. The little volume called "Tableaux de la Revolution Française" (Putnam) is a French reader and something more. It is a compilation, by T. F. Crane

and S. J. Brun, both connected with Cornell University, of extracts from a great variety of sources; these being arranged in the order of the events with which they deal, and giving a very fair picture of the revolution up to and including the 9th thermidor and the death of Robespierre. The Vendean insurrection and the wars of the republic with its external enemies are not dealt with, but no other important phase of the revolution, from its inception to the end of the reign of terror, is omitted. The chief interest of the book is due to the fact that many of the selections which go to make it up are of a kind which lie outside the path of the general reader — such as passages from contemporary memoirs, accounts of eye-witnesses, and extracts from the Parisian press of the time of the revolution. President White, of Cornell, has one of the largest collections in existence of original materials for the illustration of the history of the revolution, and this has been freely drawn upon, the result being a book which the reader who has once taken it up will hardly put down again until he has read it from beginning to end.

FIRST of the autumnal offerings of the poets, whose leaves of song will soon descend on the reviewer's table as thick as leaves of Vallombrosa on its brooks, is a chastely-printed little volume by Helen Hinsdale Rich, with the title, "A Dream of the Adirondacks, and Other Poems" (Putnam). Mrs. Rich has been long before the public as lecturer and as writer of essays, poems, and stories, and her work and worth are presented in an introduction, written by Mr. Whiting, of the Springfield (Mass.) "Republican." The poems are some sixty in number, and are chiefly lyrical. The one which begins the volume, selected doubtless for its title, seems to us less pleasing than others in the collection. We much prefer the piece called "Die, Sweet June," and as this is quite short, it may be quoted as fairly representing its author:

"Ring all thy lily bells, thy colors fly,  
 Sweet June, and die!  
 The burden of her flowery state she bore,  
 Till heart could bear no more  
 The revelry of golden throats, perfumes  
 Of all the dear, dead Junes.  
 The phantom rose-leaves drifting faint and wan,  
 Slow fading in the sun,  
 Remembered kisses by the pansy bed,  
 Vows that were said,  
 Soft, dreaming eyes of loved ones passed away,  
 Haunt the still day.  
 The vanished sighs, the thrilling touch of hands,  
 In death's far lands,  
 All the impassioned loveliness that smiled  
 On thee, fair child.  
 O rose-crowned daughter of a deathless sire,  
 Too fierce the fire  
 That poured its amber tide along thy veins,  
 Too strong the chains  
 That bound thy spirit to the unburied past:  
 Peace, June, at last!"

THE portly volume entitled "Life and Labor in the Far, Far West," by W. Henry Barneby, contains notes from the journals transcribing the travels of the author across the American continent in the spring and summer of 1883. In company with two of his countrymen from Hertfordshire, England, Mr. Barneby visited portions of the farming and fruit growing districts of California, British Columbia,

and the states and territories of the Northwest, with a special view of ascertaining the promise they hold out to foreign capitalists, agriculturists, and laborers. The facts which he obtained, together with the incidents befalling his journey, were carefully committed to his diary; and later, to print, for the benefit of the English public. They comprise a mass of minute and statistical information relating to the regions traversed, which is in the main well understood by intelligent Americans, but is probably unknown to the great body of residents in the British Islands. Mr. Barneby is candid and sensible in his judgments, disclosing the breadth of vision and the absence of prejudice which become a cultivated and travelled English gentleman. There is "no nonsense" in his book—that is, no imagination or enthusiasm; but he appreciates the fine sunsets, the grand scenery, the valuable products, and the stirring progress of the great West, and states the same in an honest fashion. The work has a substantial value for readers who may like a more exact knowledge of the country recently penetrated by the Northern and Canadian Pacific Railroads. (Cassell & Company.)

MR. REGINALD ALDRIDGE, a successful stock-raiser on the Western plains, has written a succinct history of his "Life on a Ranch," which is published in "Appleton's Popular Series." It is a plain, straightforward narrative, framed for the purpose of supplying useful information concerning a business which he has profitably pursued, for the benefit of others who may desire to make a similar venture. Seven years ago Mr. Aldridge, then a civil engineer recently started in his profession, finding the avenues for employment in his native England too few and narrow for his requirements, turned to the broad prairies of America in search of a proper opening. He began life on a ranch in Kansas, and subsequently pursued the ranchman's vocation in Colorado, the Indian Territory, and Northern Texas. His experience is that of many young Englishmen of enterprise, who have invested their means in the wild lands of America, and, assuming the labors and hardships of a frontiersman on the outposts of civilization, have earned a rich recompense in contentment and good fortune. Mr. Aldridge owns herds numbering many thousands, which range over extensive ranches in various localities. How he attained this condition of prosperity, and what steps need to be taken to follow in his course, are briefly and pleasantly related in his little volume.

THE father who wishes to make the heart of his boy glad, and furnish his mind and hands with plenty of lasting, useful, delightful employment, should give him the book entitled "The Boy's Workshop," published by D. Lothrop & Co. It professes to be written by "A Boy and His Friends," but the "Friends" must have had a large share in its composition, or the "Boy" is remarkably clever, for the style of the work is perfect in its way. It is like the talk of a bright companion, who speaks unpretendingly, never wastes a word, and sends each one directly to the point. The book contains directions for the equipment of an amateur workshop, to be fitted up, as far as the carpentry is concerned, by the young owner himself. It also

teaches the use and care of tools, and the methods by which a multitude of useful and pretty objects may be manufactured in the least expensive manner, by making ingenuity and manual skill serve in the place of money. The value of such a book is not to be stated in words. Its influence over the boy who puts it to practical use is lasting as his life, giving him a training in thorough and skilful workmanship which is of unlimited benefit. It helps to supply a need in the education of our youth which is too universally ignored by parents and instructors.

A CAPTIVATING book for youthful readers is the story of "Captain Phil," by M. M. Thomas. It relates the experience of a lad of fourteen years, who, fired with patriotism at the outbreak of our late civil war, was permitted to accompany a regiment in which an older brother served, and to share its fortunes in camp and field until the peril to the Union was over. In detailing the history of the boy during this period, a tolerably correct account of the career of the Western army is presented, concluding with the march of Sherman's brave battalions through the heart of the enemy's country. It is a pleasant way for young folks to acquire some understanding of the grim realities of war, and of the special circumstances which characterized the long and deadly struggle between the North and the South. Children who are repelled by the sober face of history will devour with eagerness a narrative as lively and attractive as this, which blends fact and fiction with no small degree of skill. The work is one of a series descriptive of the great American wars, published by Henry Holt & Co.

MR. GEORGE TROWBRIDGE'S treatise on "The Principles of Perspective," as applied to model-drawing and sketching from nature, deserves recommendation to teachers and pupils in this branch of art. The method which the author follows in his elucidation is a correct and useful one. It simplifies a study which, as usually taught, is beset with unnecessary difficulties. The fact that Mr. Trowbridge is head-master of the Government School of Art in Belfast, Ireland, certifies that he has skill in the science he attempts to demonstrate, and experience in the best means of bringing it within the comprehension of others. The text of his work is copiously illustrated, twenty-three full-page plates forming an appendix to it. (Cassell & Company.)

A NEW manual of "Photography for Amateurs," an English work by T. C. Hepworth, seems to be an improvement upon the two American manuals which have been lately noticed in THE DIAL. It is described as a "non-technical manual for the use of all," is neatly printed, is small and well-written, and is clear and concise in its statements and directions. The formulas given are mostly simple; the pyrogallie acid and ferrous oxalate systems of development are both described, but as a rule a confusing multiplicity of formulas is avoided. This is wise, as for the amateur one set of well-tested formulas is as good as another; the principal thing is to learn to perform the processes skilfully. (Cassell & Company.)

THE little volume of selections from the poems of Bayard Taylor, entitled "Melodies of Verse," is one of the gems for which the house of Houghton, Mifflin & Co. is famous. Here we have some of the airiest, most melodious and exquisite of Bayard Taylor's poems, printed on the finest, thickest, most sumptuous paper, and bound in vellum. The beautiful volume contains, among other delicious verses, some of the wonderful lyrics from "Prince Deukalion." It is a delight to the eye, the touch, and the heart.

A CURIOUS study of the Biblical allusions in the poetry of Whittier is afforded in the little volume prepared by Gertrude W. Cartland, entitled "Text and Verse for Every Day in the Year" (Houghton, Mifflin & Co.) It traces many of these poetical allusions to their Scriptural source, and places corresponding passages side by side. The work is very cleverly done, and the book strikingly illustrates the religious tendency of Whittier's mind and his fondness for religious themes.

#### LITERARY NOTES AND NEWS.

It is announced by the London "Athenaeum" that a new poem by Lord Tennyson will soon be published.

MR. STEVENSON'S new novel, "Prince Otto," to be issued shortly, is described as a "fantastic and humorous study of modern manners."

JULIAN HAWTHORNE'S long-expected biography of his father will be published in November, with the title, "Nathaniel Hawthorne and his Wife."

THE new London magazine, the "International," will be devoted to "contemporary biography, records of travel, enterprises at home and abroad," and general literature.

J. R. OSGOOD will produce, as a holiday book, Scott's "Marmion," with over one hundred new illustrations by leading American artists, in the style of "The Lady of the Lake," issued last year.

THE success of the novels of Mrs. Clara Louise Burnham has led her publishers, H. A. Sumner & Co., to issue "Dearly Bought," the most recent of them, in handsome new printing and binding, for the Fall season.

MACMILLAN & Co. have just issued, in three volumes, Coupland's authorized translation of von Hartmann's "Philosophy of the Unconscious." The work will be more fully reviewed in a subsequent number of THE DIAL.

WE are glad to note the signs of interest, in this country, in that sterling periodical, Cassell's "Magazine of Art." The American edition has an American editor, who gives full American notes at the end of the magazine; the articles and illustrations are international in their interest.

HARPER'S Franklin Square edition of Stormouth's English Dictionary has reached part VI. ("exchange"). New numbers are added weekly. Mr. Knox's new illustrated juvenile, "The Voyage of

the Vivian to the North Pole and Beyond," is just issued by the same house; also, "The Ice Queen," by Ernest Ingersoll.

ROBERTS BROTHERS have just issued a number of new books—among them, Sherwood Bonner's "Suwanee River Tales;" Helen Jackson's "The Hunter Cats of Connorloa;" Henly's "Jack Archer, a Tale of the Crimea;" Flora L. Shaw's "A Sea Change;" and "Tip Cat," by the author of "Miss Toosey's Mission" and "Laddie."

ANNA L. WARD'S compilation of songs and poems of the sea, entitled "Surf and Wave," is just published by T. Y. Crowell & Co. The same firm issue also a volume of "Red Letter Poems by English Men and Women," a red-line edition of Miss Mulock's poetical works, and the poems of George Eliot in a handsome illustrated edition.

THE late publications of Charles Scribner's Sons include "Teachings and Counsels," twenty baccalaureate sermons by Mark Hopkins; "In Partnership," by Brander Matthews and H. C. Bunner; "The Story of Viteau," by Frank R. Stockton; "Queer Stories for Boys and Girls," by Edward Eggleston; and the sixth volume of "Stories by American Authors."

PUTNAM'S SONS have just ready, of their Fall books, "The Boys' and Girls' Herodotus," by J. S. White; "Songs and Lyrics," by George Ambrose Dennison; Brandt's "Grammar of the German Language," and Rosenstengel's "Reader of German Literature;" and "The True Issue," a discussion of the tariff, by E. J. Donnell.

AN "Electrician's Pocket-Book," prepared from Hospitalier's famous "Formulaire," by Mr. Wigan, of the Society of Telegraph Engineers and Electricians of London, will soon be published by Cassell & Company. They announce also a new series of juvenile books, "The World in Pictures," in three profusely illustrated volumes—"All the Russias," "Chats About Germany," and "Land of the Pyramids."

J. B. LIPPINCOTT & Co. announce as their leading holiday book, Shakespeare's "Seven Ages of Man," illustrated by American artists, and published in three different editions. They have in press also, "Young Folks' Ideas," a story, by Uncle Lawrence; "Our Young Folks' Josephus," uniform with "Our Young Folks' Plutarch"; "Marjorie Huntingdon," a novel, by Harriett Pennawell Belt; and "A Review of the Holy Bible," by Edward B. Latch.

THE success of English editions of leading American magazines naturally stimulates English publishers of periodicals to make the most of the market on this side. There are already American editions of the "English Illustrated Magazine," "Cassell's Family Magazine," "The Magazine of Art," etc.; and arrangements are being made for an American edition of the "Illustrated London News," to appear simultaneously with its issue in London.

D. APPLETON & Co. have just issued the First Part of Admiral Porter's romance, "Allan Dare and Robert le Diable," to be published in the odd form of fortnightly parts, nine in all, and illustrated. The same firm have published volume V. of Bancroft's revised History of the United States; Julian Haw-



thorne's new novel, "Noble Blood;" "The House on the Marsh," a novel; "The Black Poodle," a collection of stories by F. Anstey; the "Life and Labors of Lewis Pasteur," from the French edition; "Dr. Grattan," another novel by Dr. Hammond; the autobiography of Dr. Marion Sims; "A Naturalist's Rambles About Home," by Dr. Abbott; and "The Three Prophets," by Col. Chaille Long.

LITTLE, BROWN & Co. announce for this Fall: "Montcalm and Wolfe," by Francis Parkman, in two volumes, with portraits and maps; "Studies in Wordsworth," by Henry N. Hudson; the second (concluding) volume of "The Water Birds of North America," by Professors Baird, Brewer, and Ridgway, with some 250 illustrations, in plain and water-color editions; and an entirely new edition, in one volume, of Bacon's "Essays and Wisdom of the Ancients."

CUPPLES, UPHAM & Co. will publish this season: "Heidi, Her Years of Wandering and Learning, a Story for Children and Those Who Love Children," translated from the German of Johanna Spyri, by Louise Brooks; "Rambles in Old Boston," by the Rev. Edward G. Potter, illustrated by George R. Tolman; "Mortals in the Fairy Realm," a translation into verse of the first three Sonatas by Beethoven, by Miss Clara L. Wells; "Sibylline Leaves, Wherein are to be Found the Omens of Fate," illustrated; and "Star-Drift's Birthday Book."

A BOSTON correspondent calls attention to a supposed error in the review of Chinnock's "Arrian's Anabasis," in the September DIAL, in which the date of publication of Rooke's translation of Arrian is given as 1814, instead of 1729. The latter date undoubtedly is the correct one, and is that given in the copy in the British Museum; but there is a copy in the library of the University of Michigan bearing the date 1814. This must be a reprint of the earlier edition, though there is nothing to indicate it in the book itself.

THE "Atlantic Monthly" next year will be strong in serial stories—these being announced from Mr. James, Mrs. Oliphant, Miss Jewett, and Mr. Cradock. The "Century" will have a series (beginning in November) called "Battles and Leaders of the Civil War," illustrated, and including articles from Grant, Beauregard, McClellan, Rosecrans, Porter, and other prominent officers from both sides. It promises also new stories by Howells and James. "St. Nicholas" announces stories from Trowbridge, Stockton, Roe, "H. H." and others; and its competitor, "Wide-Awake," an increased variety of matter and illustrations.

THE "Life of Abraham Lincoln," by the late Isaac N. Arnold, will be published this Fall, by Jansen, McClurg & Co. Mr. Arnold was closely engaged upon this task for several years, finishing it but a few weeks before his death in May last. His early acquaintance with Lincoln in Illinois and intimacy with him in public life, together with the thoroughness with which he has collected and studied his material, are expected to give the work a high permanent value.—The same firm will issue also, this Fall, "The Book-Lover," a small volume containing selections from the best short sayings about books, interspersed with practical suggestions on the use of

books, the formation of libraries, courses of reading, etc. The author is Prof. James Baldwin, author of "The Story of Siegfried" and several works on English literature. There will be, besides the regular edition of the book, a limited one on large paper.

THE announcements of Houghton, Mifflin & Co's Fall publications, received too late for the September DIAL, include among their interesting features the following: The large folio edition of the "Rubāiyāt of Omar Khayyām," with some sixty illustrations, 11½x9½ inches, from the designs which Mr. Elihu Vedder has had for several years in preparation; a new volume (Persia) of Johnson's "Oriental Religions," completing the work; "The Algonquin Legends of New England," by Charles G. Leland; a holiday collection of Holmes's poems, with illustrations from designs by a dozen or more American artists; the works of Christopher Marlowe, in three volumes, to be followed by the works of others of the Elizabethan dramatists, in handsome library form; the first two volumes of a classified collection, intended to make fourteen volumes in all, of the chief contents of the famous "Gentleman's Magazine Library"; a quarto volume of "Portraits of Thirty Famous American Authors," with brief biographies; "Choy Susan, and Other Stories," by W. H. Bishop; "An American Politician," a novel, by Marion Crawford; a volume of poems, "Songs of the Silent Land," by Elizabeth Stuart Phelps; "The Viking Bodleys," by Horace E. Scudder; "In the Lena Delta," by George W. Melville; "In War-Time," by Dr. S. Weir Mitchell; "Two Compton Boys," by Augustus Hoppin; "Twenty Letters from England," by Florence Kelley; "Fresh Fields," by John Burroughs; "American Comments on European Questions," by Dr. Joseph P. Thompson; "The Destiny of Man, viewed in the Light of his Origin," by John Fiske; "Esoteric Buddhism," by A. P. Sinnett; a translation of Reuss' "History of the Sacred Scriptures of the New Testament"; "Some Heretics of Yesterday," by Rev. S. E. Herrick; "Continuity of Christian Thought," by Prof. A. V. G. Allen; "Occident" and "Orient," by Joseph Cook; new editions of the works of Björnson, Hans Christian Andersen, and Fenimore Cooper; "Household Editions" of Emerson, Stedman, and Lucy Larcom; "Wayside Edition" (24 volumes) of Hawthorne, and a new holiday edition of his "Wonder Book." To the "American Men of Letters" series will be added volumes on Emerson, by Dr. Holmes; Edmund Quincy, by S. H. Gay; Poe, by G. E. Woodberry; Bryant, by John Bigelow; N. P. Willis, by H. A. Beers; Hawthorne, by J. R. Lowell; Bayard Taylor, by J. R. G. Hassard; William Gilmore Sims, by George W. Cable; and Franklin, by John Bach McMaster. To the "American Statesmen" series—John Adams, by John T. Morse; James Madison, by S. H. Gay; Martin Van Buren, by William Dorsheimer; Henry Clay, by Carl Schurz; and Samuel Adams, by John Fiske. To the "American Commonwealths" series—Maryland, by Dr. Wm. Hand Browne; Kentucky, by Prof. N. S. Shaler; California, by Dr. Josiah Royce; Kansas, by Prof. L. W. Spring; Connecticut, by Prof. A. Johnston; South Carolina, by Hon. W. H. Trescott; Pennsylvania, by Hon. Wayne Mac Veagh; Tennessee, by Dr. James Phelan; New York, by Hon. Ellis H. Roberts; Michigan, by Hon. T. M. Cooley.

## BOOKS OF THE MONTH.

[The following List includes all New Books, American and Foreign, received during the month of September, by MESSRS. JANSSEN, McCLELLAN & Co., Chicago.]

## HISTORY AND BIOGRAPHY.

**Universal History.** The Oldest Historical Group of Nations and the Greeks. From the German of Leopold Von Ranke. 8vo., pp. 494. \$2.50.

"No historian has ever had so large a grasp as Ranke of the fundamental principles of history. \* \* The value of his work cannot be overestimated."—*Contemporary Review*, London.

**Life and Letters of Bayard Taylor.** Edited by Marie Hansen-Taylor and H. E. Scudder. 2 vols. Portrait. \$4.

**James Madison.** By S. H. Gay. "American Statesmen." Pp. 342. \$1.25.

**John Filson.** The First Historian of Kentucky. An Account of his Life and Writings, Principally from Original Sources. Prepared by R. T. Durrett. Quarto, pp. 132. Portrait, and map of Kentucky from the original by Filson. Edition limited. Net \$2.50.

## TRAVEL—SPORTING.

**The River Congo,** From its Mouth to Bôlôbô; with a general description of the natural history and anthropology of its western basin. By H. H. Johnston, F.Z.S., F.R.G.S. Illustrated. 8vo., pp. 470. London. \$7.

**Life and Labor in the Far, Far West:** Being Notes of a Tour in the Western States, British Columbia, Manitoba, and the North-West Territory. By W. H. Barneby. 8vo., pp. 422. \$2.

"It bears on its face the marks of an honest and incorruptible intention \* \* easily the most useful book on its part of the world we have yet seen."—*Literary World*.

**The Gun and its Development:** with Notes on Shooting. By W. W. Greener. Illustrated. Second edition, revised and enlarged. Pp. 740. \$2.50.

## ESSAYS—BELLES LETTRES, ETC.

**The Works of Christopher Marlowe.** Edited by H. H. Bullen, B.A. 3 vols., 8vo. \$9.

**The Works of Edgar Allan Poe.** The Amontillado Edition, with Etchings by Gifford, Church, Platt, Pennell, and other Artists, and a new Portrait of Poe on Steel. Square Octavo. Vols. 7 and 8, completing the work. This Edition de Luxe is limited to 315 copies, numbered. Price per vol., \$4.50; or \$36 per set.

A part of the edition is accompanied by a duplicate set of proofs of the Etchings on satin, mounted on cards with mats. Price of set with these duplicates, \$46.

**The Same.** Popular edition. 6 vols. \$9.

**English Caricature and Satire on Napoleon I.** By John Ashton. Illustrated. 2 vols., 8vo. \$9.

"Might be called the history of Napoleon derived from the caricature of the time."—*N. Y. Times*.

**Boston Monday Lectures.** Occident. With Preludes on Current Events. By Jos. Cook. Pp. 382. \$1.50.

**The Works of Hans Christian Andersen.** 10 vols. Crown 8vo. \$10.

**The Odyssey of Homer.** Books I—XII. The Text, and an English Version in Rhythmic Prose. By G. H. Palmer. 8vo., pp. 433. Net \$2.50.

**Tales from Shakespeare.** By Charles and Mary Lamb. Paradise Lost. By John Milton. Vicar of Wakefield. By Oliver Goldsmith. The Autocrat of the Breakfast Tables. By O. W. Holmes. 4 "Handy Volumes," in a box. \$5.

**American Comments on European Questions.** International and Religious. By J. P. Thompson. 8vo., pp. 341. \$3.

**Contemporary Socialism.** By John Rae, M.A. Pp. 455. \$2.

**Vico.** "Philosophical Classics for English Readers." Edited by W. Knight, LL.D. Pp. 222. \$1.25.

**Text and Verse for Every Day in the Year.** Scripture passages and parallel selections from the writings of John G. Whittier. Arranged by Gertrude W. Cartland. Pp. 145. 75 cents.

**Seven Hundred Album Verses.** Comprising choice Selections of Poetry and Prose. Compiled by J. S. Ogilvie. Pp. 128. Paper, 15 cents; cloth, 30 cents.

## POETRY—MUSIC.

**The Works of Alfred, Lord Tennyson.** New Edition, uniform with the Eversley Kinglet. With new portrait. 7 vols. London. Vols. I to III now ready. Per vol., \$1.75.

**The Same.** Edition de Luxe. Printed on hand-made paper, with proof portrait, and bound in exquisitely designed covers, acorn pattern, richly gilt. Vols. I to III now ready. Per set, \$24.

"A neater, more convenient and more tasteful edition of the Laureate's poems will probably never be printed."—*N. Y. Tribune*.

**Elizabeth B. Browning's Poetical Works.** New edition. 5 vols. Gilt tops. Portrait. \$7.50.

**Selections from the Poetical Works of A. C. Swinburne.** Edited by R. H. Stoddard. Pp. 634. \$2.50.

"Mr. R. H. Stoddard is a competent editor, and there can be no doubt that he has given us Swinburne at his best."—*Literary World*.

**The Poems of George Eliot.** Complete. With Illustrations by Schell, Taylor, St. John Harper and others. 4to., pp. 442, gilt edges. \$4.50.

**The Poetical Works of Lord Byron.** With Original and Additional Notes. Handy Volume edition. 12 vols. in a box. \$7.50.

**Melodies of Verse.** By Bayard Taylor. Pp. 56. Vellum. \$1.

**Lyra Elegantiarum.** A Collection of some of the best specimens of Vers de Société and Vers D'Occasion in the English Language, by Deceased Authors. Edited by F. Locker. Pp. 360. Gilt edges. \$2.

**A Dream of the Adirondacks, and Other Poems.** By Helen H. Rich. Gilt top, pp. 183. \$1.25.

**The Poems of Frederick Locker.** Portrait. Pp. 262. Gilt edges. \$2.

**London Lyrics.** By Frederick Locker. Pp. 108. Vellum. Portrait. \$1.

**London Rhymes.** By Frederick Locker. Portrait. Pp. 98. Vellum. \$1.

**Red Letter Poems** by English Men and Women. Pp. 648, red line, gilt edges. \$1.25.

**Poems.** By Dinah M. Mulock (Crail). Pp. 340, red line, gilt edges. \$1.25.

**Surf and Ware.** The Sea as Sung by the Poets. Edited by Anna L. Ward. Pp. 618, red line, gilt edges. \$1.25.

**The Confessions of Hermes, and other Poems.** By Paul Hermes. Pp. 153. \$1.25.

**Songs and Lyrics.** By G. A. Dennison. Pp. 93. \$1.25.

**The Killin Collection of Gaelic Songs,** with Music and English Translations. By Charles Stewart. Quarto, pp. 107. Edinburgh. Net \$3.75.

**How to Play the Pianoforte.** By Lady Benedict, Arabella Goddard, Lady Lindsay, Clara A. Macrone, L. Sloper, and Charles Peters. Pp. 140. London. Net 55 cents.

## ART.

**The Principles of Perspective,** as Applied to Model-Drawing and Sketching from Nature, with 23 Plates and other Illustrations. By G. Trowbridge. \$2.50.

**Academy Sketches, 1884.** Including Various Exhibitions. Edited by Henry Blackburn. 8vo., pp. 159, paper. London. 80 cents.

**Artistic Tableaux,** with picturesque Diagrams and Descriptions of Costumes. Text by Josephine Pollard. Arrangement of Diagrams by W. Satterlee. \$1.

**Photography for Amateurs.** A Non-Technical Manual. By T. C. Hepworth. Illustrated. Pp. 160. 60 cents.

## EDUCATION—REFERENCE.

**A Grammar of the German Language.** For High Schools and Colleges. Designed for beginners and advanced students. By H. C. G. Brandt. Pp. 278. Half leather. \$1.50.

**A Reader of German Literature.** For High Schools and Colleges and German-American Schools. With Notes. By W. H. Rosenstengel. Pp. 402. Half leather. \$1.50.

**Tableaux de la Revolution Française.** An Historical French Reader. Edited, with notes, by T. F. Crane, A.M., and S. J. Brun, B.S., with an introduction by President A. D. White. Pp. 311. \$1.50.

**The Cosmographic Atlas** of Political, Historical, Classical, Physical, and Scriptural Geography and Astronomy. With Indices and Descriptive Letterpress. Imperial Folio. Edinburgh. \$8.40.

**Map of the Chinese Empire.** By S. W. Williams, LL.D. \$1. **Allibone's Quotations.** Poetical, Prose, and Great Authors. By S. A. Allibone. Cheaper Edition. 3 vols., 8vo., cloth \$9. Half Russia, \$12.

**Ogilvie's Handy Book** of Useful Information and Statistical Tables, etc. Compiled by J. S. Ogilvie. 25 cents.

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